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Hotel Design

OCTOBER 2009

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Out of this WORLD

How to properly source art

The evolving role of luxury suites

Illuminating your lighting options

MOONRISE HOTEL
ST. LOUIS, MISSOURI

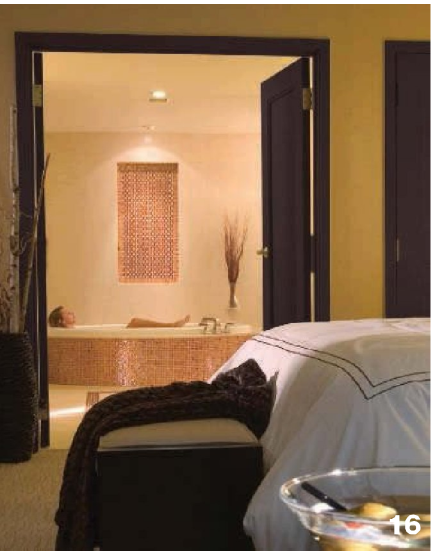

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OUTDOOR
CIRCLE NO. 113

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Hotel Design

TRENDS, FASHION & INSPIRATION







THE BASICS

FEATURES

correction:

In the September Publisher's Pulse column, Ken Wilson was incorrectly identified in a photo. Wilson is president of NLP Furniture.

on the cover:

The Moonrise Hotel, St. Louis

PHOTOGRAPHY:
DEBBIE FRANKE PHOTOGRAPHY

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Plans must match the budget



Paul J. Heney
Editorial Director
pheney@questex.com

Does money buy good design?

I've certainly seen instances where that's not the case, and I'm sure you have, too. Earlier this year, I spent a few days in Macau, a 45-minute ferry ride west of Hong Kong, known as the gaming mecca of Asia. While the area has its charm, it also has more than its share of bad hotel architecture and design. Some designers may stick up their noses at Vegas' creative aspirations, but Sin City looks like Florence, Italy, compared to some of the hotel scene that has sprouted up in Macau.

I had the opportunity to tour numerous hotels and complexes there, and I kept coming back to the same thing—a lot of money does not equal good taste or good design. One property we toured was simply a mess. I heard one designer remark afterward that it looked like they held a design competition, and then integrated every single entry into the final product. There were rooms where the carpet didn't match the walls, which didn't match the drapes, which didn't match the furniture. But it was all high-end material, which made the lost opportunity all the more poignant.

Turning it around

But what about when money is the problem in the reverse sense? What do you do when your client wants high-end design at a low-end budget? How do you achieve that, even as higher-end design firms are eyeing the upscale and midscale markets, trying to keep their business pipeline full?

A recent conversation with Chris Robinson of Hatchett Hospitality opened my eyes to how much casegoods can mean to a room. Guests continue to be drawn to furniture that evokes the feeling of home—streamlined, modern and easy to use.

Connectivity is key—guests need connections for their laptop computers, iPods and BlackBerrys, so built-in data ports are more convenient and plentiful. Rich wood tones and comfortable upholstery are popular, as they create a warm environment. And casegoods are going beyond traditional solid woods and veneers to incorporate metal, glass, stone and acrylic, which provide a more sleek and contemporary look.

Robinson suggests focusing on three critical areas of a room to get bang for your buck:

- **Enhanced sleep area**—mattresses are improved, top-of-bed materials are fancier and now headboards are larger in width and height.
- **Compact entertainment area**—flat-screen TVs mean a move away from armoires to chests with compact shelves or to dressers that stand alone.
- **Comfortable workspace**—as hotel rooms become "offices away from home," the desk and seating areas are more important. For example, a pivot-top desk allows a guest to work and watch television at the same time or to even view computer work on the TV screen, with the appropriate cable hook-up.

I'm curious to hear about your experiences with the struggle of getting more for less. What lessons has this dip in the economic cycle taught you? Drop me an e-mail and let me know how you're working more efficiently.

In the meantime, enjoy the issue.

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Hotel Design mission statement
Hotel Design celebrates the design excellence of hotels, resorts, lodges and destination spas. Vivid photography, creative layouts and descriptive writing help present to the reader a broad focus on the new styles and fashion trends emerging in furniture, fixtures and the lodging spaces that provide a foundation for creativity. Hotel Design aims to be the source of inspiration for the individuals who help make it happen.

Happy days are here again



Mary Malloy
Publisher
mmalloy@questex.com

It is official. Fall tradeshow season is back in full swing. For me, the HD Boutique show marks the beginning of the season every September in Miami. Vendors meet with hotel interior designers and purchasing companies, as well as hotel owners.

While I was not sure what to expect this year at the tradeshow, I was pleasantly surprised by the enthusiasm and optimism from attendees. We have experienced some tough times since last September when the unexpected decline in the economy hit. But our industry is ready for recovery. We are ready for the banks to start lending money to build new hotels and to continue the renovations that are needed in the current properties.

As I write this, today marks the one-year anniversary of the Lehman Brothers decline.

I heard today that Ben Bernanke has announced that the recession is over. I hope this is true. It is time for all of us in the hotel industry to band together to lead the recovery with a full force. We all need to help each other. We are a tight-knit community and there are many still without jobs.



FROM LEFT TO RIGHT Bryan Halker, Paul J. Heney, Mary Malloy, Rob Polacek of Puccini Group, Carson Norcross and Katherine Norcross from Mark David Furniture.

As the tradeshow season continues, I will continue to report on what I am hearing on the streets at the networking events from your peers.

If there is anything that I can do, that we can do at HOTEL DESIGN magazine, let us know. We are only an e-mail or a phone call away.

Let's get down to business and grow the industry! See you on the road!



Fly me to the MOON

How a memorabilia collection inspired the upscale design of this St. Louis hotel

PHOTOGRAPHY / DEBBIE FRANKE PHOTOGRAPHY

The Moonrise Hotel is at times futuristic and modern, and at other times a throwback to another era. The reason for this is the dichotomy of its theme—the moon—which is a timeless celestial body that also represents space and the future. Owner Joe Edwards, a developer in the St. Louis area who has built up much of the surrounding arts and entertainment district known as The Loop, has collected moon memorabilia for years



and decided it would be the perfect concept for this upscale property. Joe Hartness, of the Harrick Group, says the moon theme was a great jumping off point for their design.

"Lots of the carpet detail and drapery details all were inspired by circular shapes and half-moon shapes," he says.

The artwork throughout the hotel and restaurant, Eclipse, is a combination of vintage, comic-book-space-adventure-like photos and prints of the moon—including the first photo of the moon, which is juxtaposed with a shot of the lunar landing.

The most dramatic lunar element is the 10-foot moon that sits atop the building and is painted so that it looks like



LUNAR CONCEPT The Moonrise restaurant, Eclipse [bottom right], with its design and menu, reinterprets the classics with Buck Rogers-inspired wall art. Circle patterns [above] are seen on the reception desk and throughout the hotel. And the exterior is highlighted by the 10-foot, rotating replica moon [top right].





the phases of the moon as it revolves. It is an interesting element visible from outside the hotel, and also from the upscale Rooftop Terrace Bar.

Lobby highlights include a 7- foot art glass chandelier and vibrant LED lighting on the walls and the slanted staircase.

The furniture is contemporary, made of zebra wood and cocoa maple, two materials that are both carried throughout the property. The design keeps to mostly a neutral palette and mixes in sage blue and greens—most notably in the rococo mirrors in the guestrooms.

Guestrooms have a flipped furniture layout, with the head of the bed along the entrance wall, and the desk on the opposite wall.

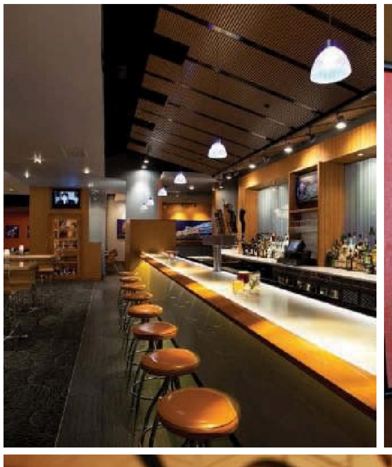
—Chris Crowell

RETRO SENSIBILITY The decor of the Moonrise is largely inspired by the property's lunar theme, but much of the furniture and art gives the feel of an older, jazzier American era. Lighting is a focal point of the lobby, in particular the LED-lit wall, staircase and a 7-foot art glass chandelier [above].

PROJECT SPECS

Project: The Moonrise
Project cost: $23.5 million
Timeline: April 2008 to April 2009
Design firm: Harrick Group
Owner: Joe Edwards
Design Team: Harrick Group
Architect of Record: ACI Boland

SOURCE LIST BEGINS ON PAGE 32








Wally Yachts
Four Seasons Hotel - Egypt
Virgin Atlantic Clubhouse - Hong Kong
Conran's Iconic Restaurant - Tokyo
Royal Albert Hall - London
Fairmont
Sheraton Fiji
Amanyara Resort - Turks & Caicos Island
MGM Grand Macau
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luxury suites

BY JASON Q. FREED

Throughout the history of hotels, and even as the future of luxury emerges from this downturn, there has been and always will be a need for a "best room in the house."

Early on, before the invention of the elevator and floor-to-ceiling windows, the best room in the house was on the first floor so the most important guests weren't forced to climb as many steps. As skyscrapers took shape and city skylines became picturesque, suites were moved to top floors.



Jonathan F. Douglas



Lalia Rach

Whether these over-the-top spaces are designated the "private," "presidential" or "luxury" suites, they will always be in high demand by those who want the ultimate in exclusivity, whether it be athletes, movie stars, presidents, kings or queens.

The unknown, however, is how often this room will be rented, and what you will do with the space when it is not housing a celebrity.

"If that large space is sitting empty, hotels are losing ROI," says Lalia Rach, divisional dean of NYU's Preston Robert Tisch Center.

Rach suggests hotels are looking into other uses for the space, such as renting it for meeting or function space. "For a very special function, where you invite only the best clients," she says.

"We are still seeing the presidential suite in higher-end hotels, but it's changing in terms of being more adaptable to specific needs," adds Jonathan F. Douglas, managing principal with VOA architecture, planning and design firm. "With global travelers and today's security and privacy needs, you have to be able to relate. Depending on the guest's culture, they could have an extended family traveling with them."

As the luxury suite evolves, planning and designing one becomes more customizable. Different spaces work for different properties, and the presidential suite for a Generation X traveler is different than the presidential suite for a Baby Boomer.

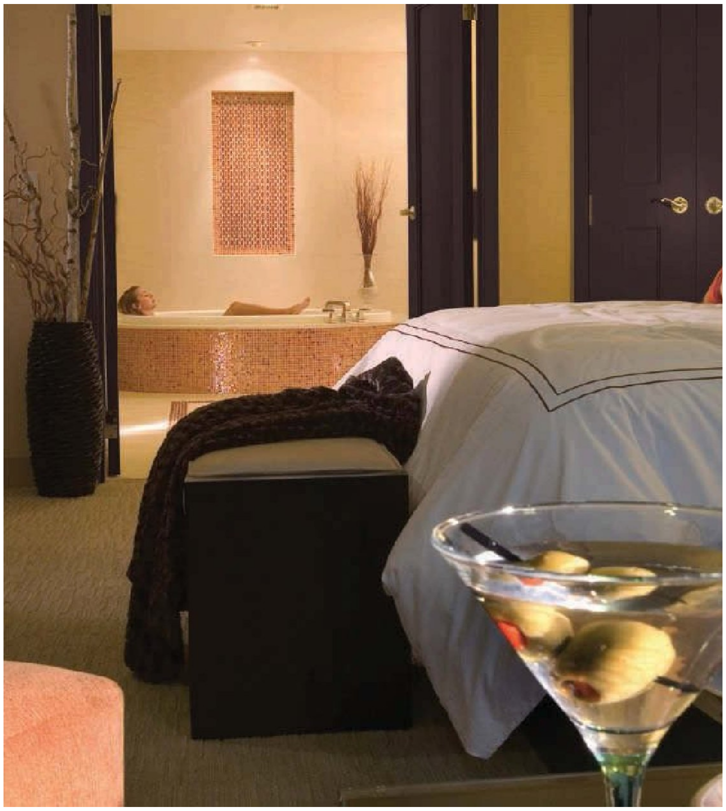
"It's not one size fits all anymore," Douglas says. "You might find that there's more experimental design, combining a physical, emotional and intellectual aspect to each space. Fashion, design and entertainment is coalescing in presidential suites more today."

Planning and designing a luxury suite from scratch can be a difficult task and requires communication with the hotel's owner.

"We've found, in the U.S., the work is still brand specific," Douglas says. "Once you get outside of the U.S., hotel owners have asked us to do design work ahead of them, securing an operator so the operator can see the potential."

As far as what features are included in today's luxury suite, Douglas says fashion and sustainability are the two biggest influences. Brands are partnering with fashion designers to get their take on entertainment spaces. And lighting has the biggest impact on sustainability as more options for alternatives to incandescent lighting become prevalent.

Agua Caliente Casino Resort Spa, Rancho Mirage, Calif.
VOA Associates in Orlando designed the Agua Caliente Casino Resort Spa, containing 344 guestrooms and suites with views of the San Bernardino and San Jacinto mountains. The design challenge was to provide luxurious rooms that evoke the dramatic desert backdrop. Each of the 24 executive suites are 1,100 square feet containing a separate bedroom, living room and oversized bathroom. Each suite features floor-to-ceiling windows, an espresso-finish/granite armoire, minibar, coffee service area, dresser, dressing counter, wet bar and two 42-inch flat-screen TVs.





PHOTOGRAPHY: VOA ASSOCIATES



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CIRCLE NO. 115

PHOTOGRAPHY: ANSEL OLSEN

Pinehurst Resort, Village of Pinehurst, N.C.

Glavé & Holmes Associates designed the presidential suite in the Carolina Hotel at Pinehurst Resort as a means to foster a unique guest experience for top executives and celebrities. The design conveys the century-plus history, featuring documentary artwork and text to tell Pinehurst's story. The material palette was organic and sustainable and embodied numerous historical references to the property's original owner. A number of antiquities were collected for use in the space, giving guests the overall feeling of having stepped back in time.







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PHOTOGRAPHY: KEMPINSKI HOTELS

Kempinski Hotel Bristol Berlin, Germany

Privacy and luxury are combined at the Kempinski Hotel Bristol Berlin's presidential suite, designed by Peter Rudolf. The suite offers generous space and a combination of modern Art Déco design and classic grand hotel elegance. The suite is situated on the 10th and 11th floors of the hotel's tower with a view of the bustling metropolis. It features five bedrooms, seven bathrooms, two living rooms and a pantry on each floor. The 10th floor's interior design reflects the elegance of classic grand hotels and the 11th floor features Art Déco elements popular in the 1920s and 1930s.






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Source of INSPIRATION

Art can tell a million tales. Struggle. Passion. Love. Hope. In a blink, a painting from a local artist can convey the values and history of a culture, faster and more succinct than any text. This is why art is so integral to hospitality design today. Hoteliers and designers want to tell these tales with their designs. They aren't constructing and selling walls and beds anymore. They are constructing, selling and telling a story. But never, among all these tales, does the story of the art itself get told.

BY CHRIS CROWELL


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MONTAGE BEVERLY HILLS Julie Cline, head of Julie Cline Fine Art Services, searched through estates, libraries, auctions, museums and institutions for hundreds of hours just to convey the architecture of Beverly Hills mansions in the art at the hotel. She wanted rare material no other collection or hotel would have.

Art creation is normally a solitary pursuit. An artist goes into a room, ruminates on the world and expresses those thoughts through a visual medium. Voila. Art. And often the beauty lies in that singular expression.

The process of art sourcing is far from a solitary job. To hang one picture on a wall in a well-designed hotel, the design team, developers, architects, purchasing companies and owners all need to meet with an art consultancy and discuss everything from themes to budgets to color palettes to building architecture.

"When we start working [on a new construction], … it can be three years out from when it gets installed," says Elizabeth Lynch, founder and president of art consultancy EDL & Associates.

The glue holding the process together is the art consultant. Waiting to bring in an art consultant could severely hamper the art consultant's ability to deliver what the project needs.

"A big mistake is hiring me late in the process," says Joan Warren-Grady, founder of Joan Warren-Grady Art Advisory. "Art can be a very important factor to the overall design and a creative way to solve many design problems and budget problems."

Warren-Grady tells a tale of her own. She was brought in late on a project that had one poorly lit public space because of restrictions in the ceiling. And this room had a beautiful wood veneer wall that she didn't want to simply cover up with big piece of art.

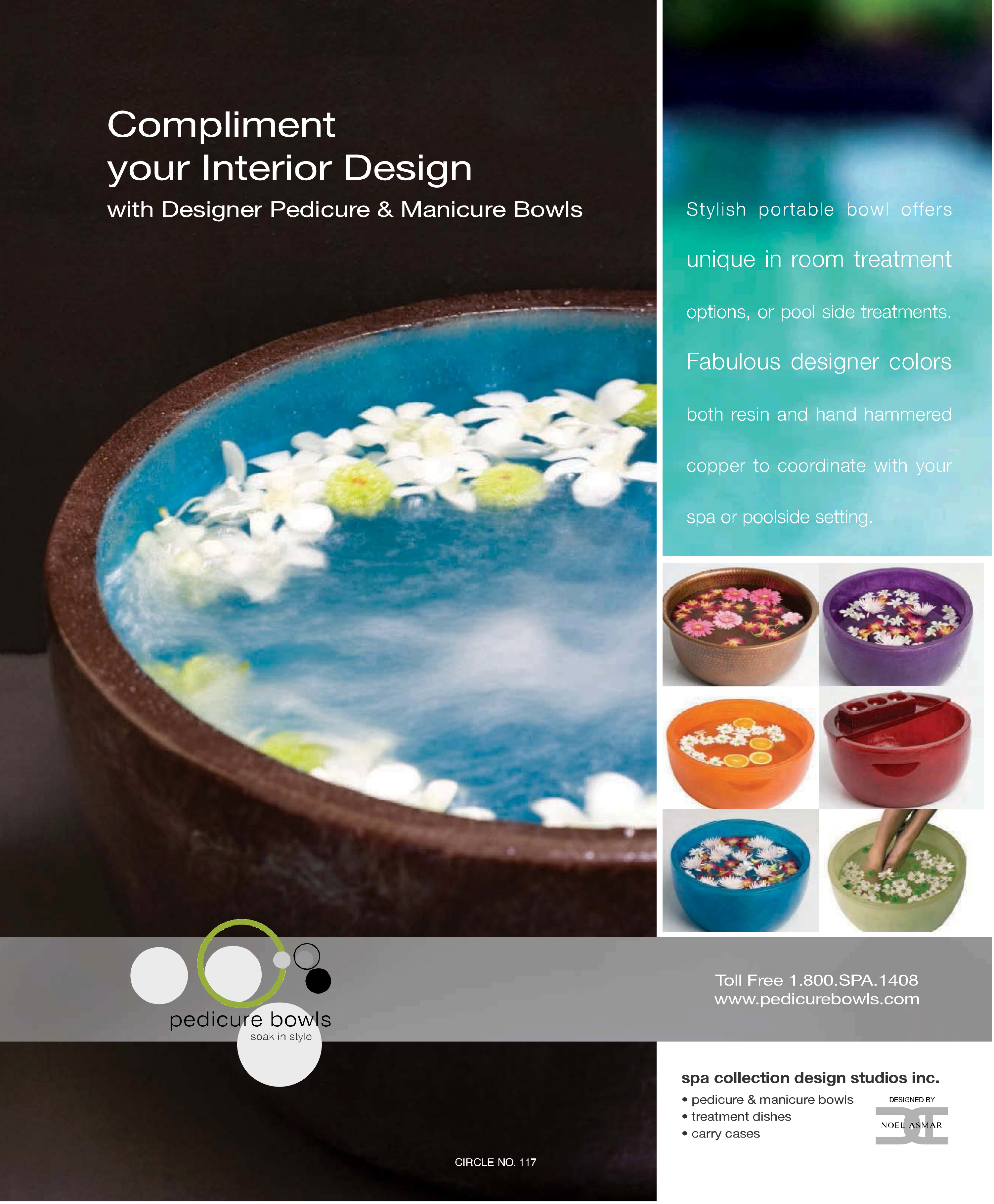
"I came up with covering the wall in a glass mosaic, lit from the ground, and since it's a glass mosaic, it needed little lighting for high impact—instead of an art piece that covers up the wood veneer," Grady says.

Partnering with art consultants early benefits the project, but it also benefits the art consultant. The later they are brought in, the harder it is to make the necessary deals with artists.

"Being brought in late just puts restraints on me," Warren-Grady says. "It's hard to ask for a good deal when I'm rushed into asking for it. It can compromise the quality of the commission, and it's detrimental on all levels."

Moreover, it cuts down on valuable research time. For example, Lynch is working on the Four Seasons St. Petersburg, Russia. It is a renovation of a 19th century palace, which means there are no typical rooms. The art has to make sense for these spaces, meet Four

> We try to source local artists, and there are so many great ones everywhere. It's a shame to go elsewhere when there are hidden gems in that location.
>
> **– Liana Hawes, lead designer, Wilson Associates.**


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LOCAL EXPRESSION Hotel design is reflecting the local culture more than ever before, and the art sourcing world has been happy to accommodate. Three examples would be the Fort Lauderdale Renaissance (Fla.) [top left] and The Sandpearl Resort, Clearwater, Fla., [bottom left] by HG Art and Framing Consultants, and the Montage Beverly Hills by Julie Cline Fine Art Services [top right].



Seasons design standards and meet designer Cheryl Rowley's standards—and all of the art has to come from Russia.

"I'm on the phone with a lot of the galleries there," Lynch says. "It makes it more challenging to organize."

As hoteliers and designers gravitate more to local artistry and history in their design schemes, this research time becomes even more important.

"We try to source local artists, and there are so many great ones everywhere. It's a shame to go elsewhere when there are hidden gems in that location," says Liana Hawes, lead designer for Wilson Associates. "Art consultants listen to designers, look at the project, help us narrow down our possibilities and give fresh ideas. They have great sourcing."

And often these pieces will be commissioned from an artist of the art consultant's choosing. Warren-Grady says 70 percent of the art she puts in public spaces is commissioned.

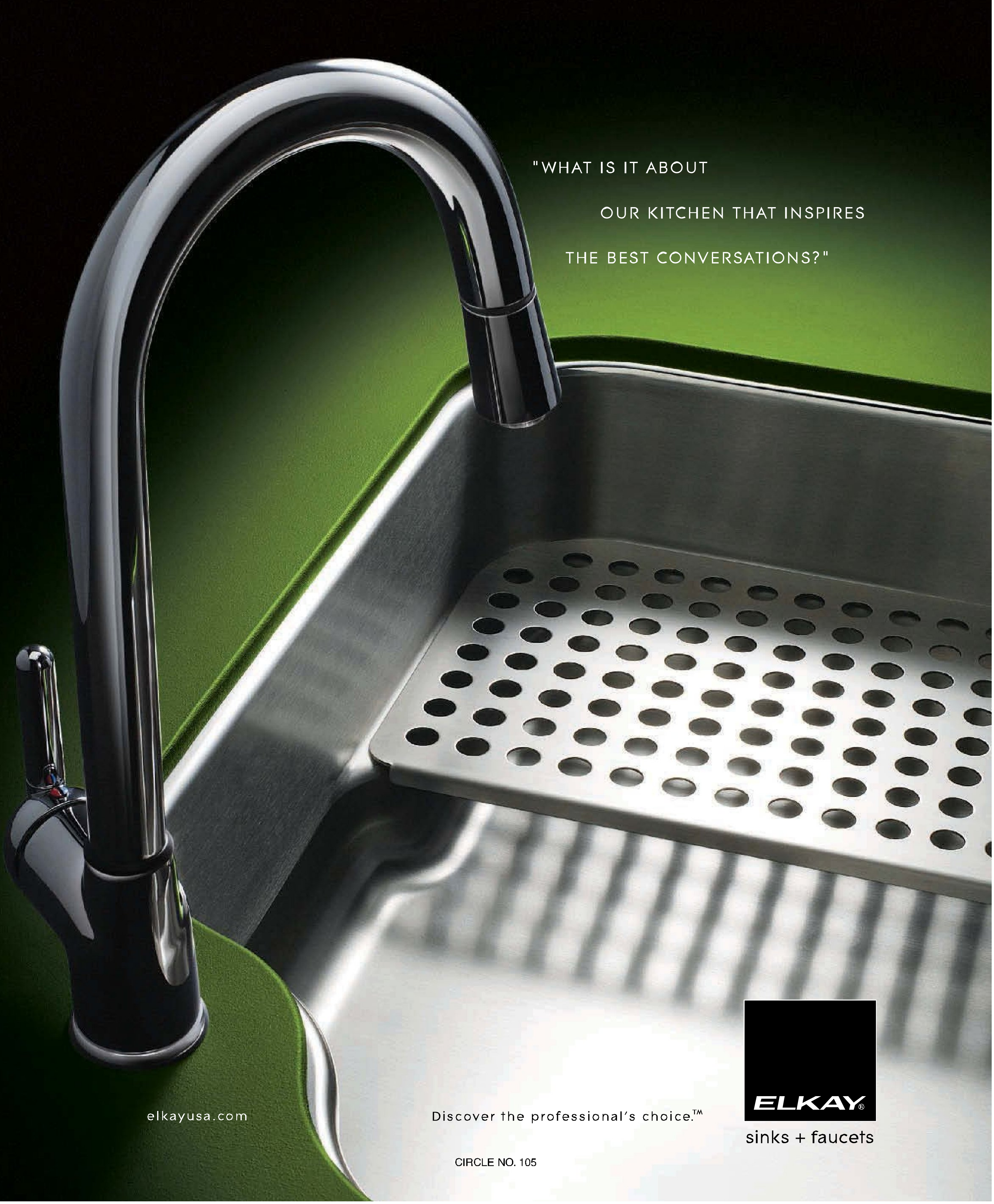
"There has to be a relation from the art in its space; it's very important that certain pieces interact and are placed strategically," she says. "When creating a sculpture, the environment it's placed in is the canvas … size and scale is so important, so it needs to respond to architecture and the physical space—the architecture, interior design and art all need to work harmoniously to be successful."

Many consultants have a stable of trusted artists they turn to when the project scope matches their talents. For a company like HG Art and Framing, there are artists on staff that streamline the process even more, accommodating any requests the owner or designer might have.

"A lot of our projects primarily use our artists because we can custom create anything, change product, manipulate—do what we need," says Russell Glotfelty, president of HG Art and Framing. "If a designer sees something they like, but feels [the painting] needs more blue, we can manipulate that directly for a custom piece."

In the end, according to Don Harrier, principal at HKS Hill Glazier, teamwork is the moral of the story.

"The key word is collaboration," he says. "It's a collaborative process to articulate the story of that particular place … as you slice the pie up, we each have a finger in each slice. The interior designers and art consultants look to [the architects] to help substantiate that the art plan is appropriate for the building."


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A VARIETY OF WAYS TO LIGHT UP A ROOM

FROM TOP LEFT, CLOCKWISE

ELEGANT EFFECT

AXO Light's Subzero collection incorporates a multifaceted pure lead crystal for an elegant aesthetic appeal with a striking lighting effect. It's available in white, red, vanilla (gold interior) and chrome.

axolight.it

CIRCLE 200

A DASH OF COLOR

The color-changing LED pendants in the Envisage III Grok lighting collection from Jesco provide nonglare ambient accent light from vertical, smooth-edged shapes.

jescolighting.com

CIRCLE 201

GLITZ AND GLAMOUR

Studio Italia Design's UFO chandelier is not only curvaceous but also customizable. The available colors—gold, silver or white acrylic—can be combined with several different colorful semi-covers.

sid-usa.com

CIRCLE 202





FROM LEFT TO RIGHT

GLASS SPHERES

Lusive Decor's Cente Chandelier is an assortment of different sized, custom-etched blown glass spheres, featured at the Fort Lauderdale Grande Hotel (Fla.).

lusivedecor.com

CIRCLE 203

CUSTOM ILLUMINATION

Alger International helped create these bespoke fittings for the SLS Hotel in Beverly Hills, Calif. The lights have a minimalistic design and use LED and color-changing technology.

algerco.com

CIRCLE 204

SEED OF LIGHT

The winged samara seed is the inspiration behind Derek Marshall Lighting's Samara series. The pendant interweaves three arced petals of glass and is available in 36 colors and textures.

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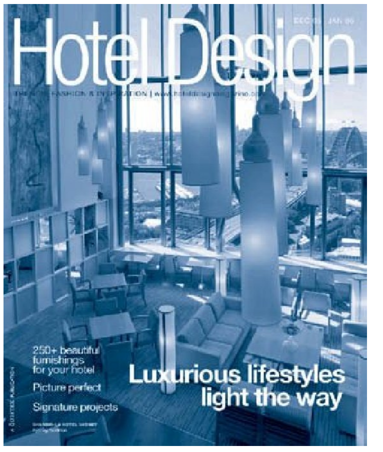

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Please fill in ovals as shown ●

1. Which of the following best describes your business relationship to the hotel, resort or spa industry? (fill in ONE only)

Architects/Designers
- 01 ○ Interior Design Firm designing hotel, resort and spa properties
- 02 ○ Architectural Firm designing hotel, resort and spa properties
- 03 ○ Contractor/Builder/Developer building hotel, resort and spa properties
- 04 ○ Purchasing Firm buying FF&E for hotel, resort and spa properties
- 05 ○ Other (please specify) ______________

Owner/Operators
- 06 ○ Hotel ➡
- 07 ○ Resort ➡
- 08 ○ Lodge ➡

If a hotel, resort or lodge, indicate the number of rooms:
- 1 ○ 300 Rooms or More
- 2 ○ 100-299 Rooms
- 3 ○ Under 100 Rooms

- 09 ○ Destination Spa
- 13 ○ Headquarters or Regional Office: Franchises, Chains, Referral/Management Organizations
- 14 ○ Hotel Property/Real Estate Developers/ Independent Developers
- 20 ○ Other (please specify) ______________
- 30 ○ Trade, Supplier, Dealer, Distributor or Manufacturer's Rep
- 50 Other (please specify) ______________

2. Which of the following best describes your title? (fill in ONE only)
- 001 ○ Owner/President/CEO
- 002 ○ Partner
- 003 ○ Project Director/Manager
- 004 ○ Purchasing Director/Manager
- 005 ○ Architectural Director
- 006 ○ Sr. Design Director
- 007 ○ Other VP/Director/Manager
- 008 ○ Interior Designer/Architect/Engineer
- 009 Other Design Personnel (please specify) ______________
- 010 Other Management Personnel (please specify) ______________
- 020 Other (please specify) ______________

3. Owner/Operators (Lodges, hotels, resorts, spas)

A. If more than one, how many properties do you own or operate? (please specify) ______________

4. How many lodging projects have you worked on for hotels, resorts and spas in the last 24 months?
- 1 ○ 25 or more
- 2 ○ 10–24
- 3 ○ 5–9
- 4 ○ 1–4

5. Please indicate the number of employees at your firm's address, including yourself:
- 1 ○ 25 or more
- 2 ○ 10–24
- 3 ○ 5–9
- 4 ○ 1–4

6. Which of the following functions do you perform in the design/décor process? (fill in ALL that apply)
- 1 ○ Program Planning and Concept
- 2 ○ Schematic Designer
- 3 ○ Design Development
- 4 ○ Architecture/Design/Development
- 5 ○ Installation
- 6 Other (please specify) ______________
- 89 ○ None of the above

7. Your firm's total lodging project revenue for the last 12 months? (For architectural or interior design firms only):
- 1 ○ More than $10 Million
- 2 ○ $5M – $9.99 Million
- 3 ○ $4M – $4.99 Million
- 4 ○ $3M – $3.99 Million
- 5 ○ $2M – $2.99 Million
- 6 ○ $1M – $1.99 Million
- 7 ○ Less than $1 Million

8. Type of ownership (for hotels and resorts only):
- 1 ○ Chain
- 2 ○ Franchise
- 3 ○ Management Company
- 4 ○ Independent
- 999 Other (please specify) ______________

9. Which of the following product categories do you purchase, specify, approve or otherwise influence the purchase of? (fill in ALL that apply)
- 21 ○ Apparel
- 22 ○ Architectural/Building Products (including electrical, plumbing and other products)
- 23 ○ Art & Accessories (including flowers and plants)
- 24 ○ Communication systems, services and equipment (including audio/visual)
- 25 ○ Furniture, fixtures, equipment (FF&E)
- 26 ○ Wall coverings
- 27 ○ Fabrics
- 28 ○ Lighting Products
- 29 ○ Flooring (including stone, tile, carpeting)
- 30 ○ Security Systems
- 31 ○ Window Treatments
- 32 Other (please specify) ______________
- 99 ○ None of the above

For important free product/service information, circle the numbers that correspond to the ads you've seen in this issue.

101	120	139	158	177	196	215	234	253	272	291	310	329	348	367	386	405	424	443	462	481	500	519	538	557
102	121	140	159	178	197	216	235	254	273	292	311	330	349	368	387	406	425	444	463	482	501	520	539	558
103	122	141	160	179	198	217	236	255	274	293	312	331	350	369	388	407	426	445	464	483	502	521	540	559
104	123	142	161	180	199	218	237	256	275	294	313	332	351	370	389	408	427	446	465	484	503	522	541	560
105	124	143	162	181	200	219	238	257	276	295	314	333	352	371	390	409	428	447	466	485	504	523	542	561
106	125	144	163	182	201	220	239	258	277	296	315	334	353	372	391	410	429	448	467	486	505	524	543	562
107	126	145	164	183	202	221	240	259	278	297	316	335	354	373	392	411	430	449	468	487	506	525	544	563
108	127	146	165	184	203	222	241	260	279	298	317	336	355	374	393	412	431	450	469	488	507	526	545	564
109	128	147	166	185	204	223	242	261	280	299	318	337	356	375	394	413	432	451	470	489	508	527	546	565
110	129	148	167	186	205	224	243	262	281	300	319	338	357	376	395	414	433	452	471	490	509	528	547	566
111	130	149	168	187	206	225	244	263	282	301	320	339	358	377	396	415	434	453	472	491	510	529	548	567
112	131	150	169	188	207	226	245	264	283	302	321	340	359	378	397	416	435	454	473	492	511	530	549	568
113	132	151	170	189	208	227	246	265	284	303	322	341	360	379	398	417	436	455	474	493	512	531	550	569
114	133	152	171	190	209	228	247	266	285	304	323	342	361	380	399	418	437	456	475	494	513	532	551	570
115	134	153	172	191	210	229	248	267	286	305	324	343	362	381	400	419	438	457	476	495	514	533	552	571
116	135	154	173	192	211	230	249	268	287	306	325	344	363	382	401	420	439	458	477	496	515	534	553	572
117	136	155	174	193	212	231	250	269	288	307	326	345	364	383	402	421	440	459	478	497	516	535	554	573
118	137	156	175	194	213	232	251	270	289	308	327	346	365	384	403	422	441	460	479	498	517	536	555	574
119	138	157	176	195	214	233	252	271	290	309	328	347	366	385	404	423	442	461	480	499	518	537	556	575

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Required by 39 USC 3685

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13. Publication Title: Hotel Design
14. Issue Date for Circulation Data: Jul/Aug 2009
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a. Total Number of Copies (Net press run)	0	0
b. Legitimate Paid and/ or Requested Distribution (By Mail and Outside the Mail)		
(1) Individual Paid/Requested Mail Subscriptions Stated On PS Form 3541. (Include direct written request from recipient, telemarketing and Internet requests from recipient, paid subscriptions including nominal rate subscriptions, advertiser's proof copies	8,793	7,707
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f. Total Distribution (Sum of 15c and 15e)	11,112	8,557
g. Copies not Distributed	82	82
h. Total (Sum of 15f and g)	11,194	8,639
i. Percent Paid and/or Requested Circulation (15c divided by 15f times 100)	79.87%	90.27%

16. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the October 2009 issue of this publication.
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Heidi Spangler Director of Audience Development — 8/24/2009

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PRODUCTS



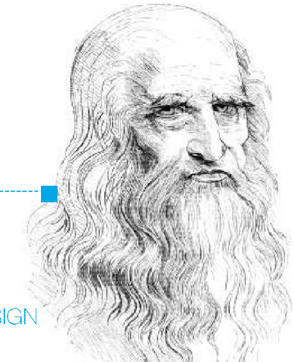
Dianna Wong's top-notch portfolio includes work on The Beverly Hills Hotel, VEER Residences at CityCenter, and most recently the W Washington, D.C. She blends her classical training with a modern, neo-romantic sensibility; her work creates an immersive environment with a compelling narrative.

Now reading:
"The Mind" by Yogi Bhajan
"The Post-American World" by Fareed Zakaria

Favorite artist:
Leonardo da Vinci

My playlist:
World music

Favorite amenities:
Great sleeping and bathing experiences



Dianna Wong

PRINCIPAL, DIANNA WONG ARCHITECTURE AND INTERIOR DESIGN

TO ME, HOSPITALITY MEANS an opportunity to keep our sense of discovery alive every time we travel for work or pleasure. When we travel, we break our daily routines. As a guest, we need the simple pleasures of comfort while simultaneously craving serendipity …

I GET CREATIVE INSPIRATION FROM art. I love visiting the studios of emerging artists to see their work and to hear about the process of how they work.

MY FAVORITE HOTEL IS Hotel du Cap-Eden-Roc. It is without a doubt one of the most glamorous, mythical places sitting on the tip of the Cap d'Antibes on a private, pine-wooded terrace opening onto the sea.

MY DESIGN IS INFLUENCED BY a dialogue between the past and present, and the classical and modern. Every project begins with creating a narrative that is the subtext that guides us to the solution.



OVERDONE IN DESIGN TODAY IS slavishly following trends without relating to the context of the project. Good design is deceptively simplistic and timeless.

TODAY'S HOT COLOR PALETTE IS yesterday's headline. One's preference for color is an emotional response to the current zeitgeist. Right now, that means humble colors as reflected in muted grays and whites of sand, clay, stone and driftwood. Accent colors can be inspired by a flower or a piece of art.

MY FAVORITE MATERIAL TO WORK WITH IS space. It is the ultimate luxury. As an architect, walls, ceilings and floors are my tools to create unique solutions and experiences.

MY ADVICE TO YOUNG HOTELIERS IS to stay current with how to integrate lifestyle technology in smart ways to enhance the guest experience. In the way that an iPhone supports our portable lifestyle, the guest experience through technology should be just as smart and transformative.

THE MOST IMPRESSIVE ARCHITECTURAL SPACE I'VE SEEN IS Piazza San Marco in Venice, described by Napoleon as "the drawing room of Europe." It is one of the great urban spaces in the world, dating to the late 12th century.

THE MOST EMBARRASSING THING THAT'S HAPPENED TO ME ON A BUSINESS TRIP IS when I forgot to bring along the presentation to a meeting. It was left in my car trunk at the airport. I can't be trusted, so I no longer drive myself to the airport or carry a presentation to a meeting!

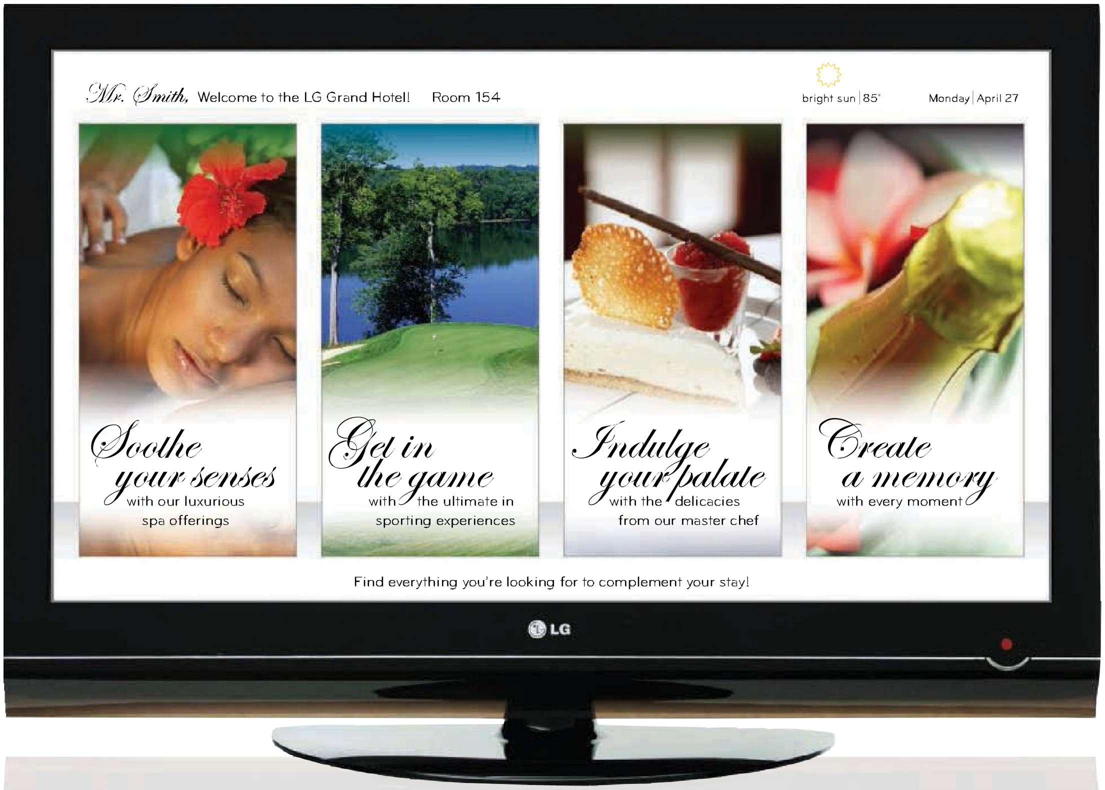
MY GREATEST ACHIEVEMENT IS being a role model for how a woman can single-handedly build a successful architecture and interior design practice in a very competitive profession.



QUESTEX MEDIA

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